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THE ART NEWS

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MARCH 16, 1940 ✦ MASTER PORTRAITS OF
THE RENAISSANCE ✦ PRIZE-WINNERS AT
RICHMOND ✦ GREAT CHINESE CERAMICS

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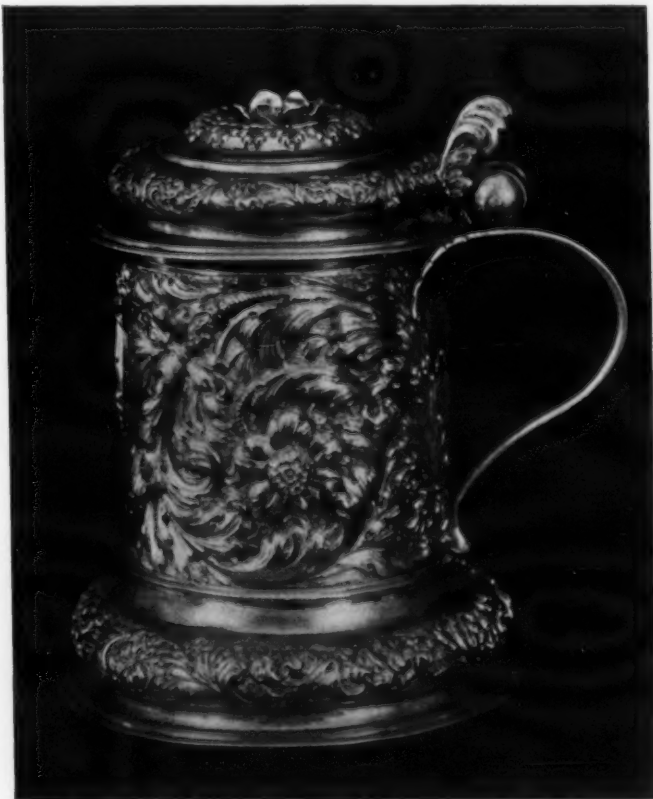
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LENT ANONYMOUSLY TO THE EXHIBITION OF "ITALIAN RENAISSANCE PORTRAITS" AT M. KNOEDLER & CO.

ONE OF THE GREATEST RENAISSANCE PORTRAITS ANYWHERE MAKES A FIRST APPEARANCE: ANTONIO POLLAIUOLO'S "PORTRAIT OF A YOUNGLADY", WHICH WAS ACQUIRED BY AN AMERICAN PRIVATE COLLECTION LAST YEAR, HITHERTO UNPUBLISHED AND CLOSELY RELATED TO HIS FAMOUS MILAN PROFILE

THE ART NEWS

MARCH 16, 1940

GREAT RENAISSANCE PORTRAITS

A Unique Exhibition of Twenty-five Italian Masterpieces

BY ALFRED M. FRANKFURTER

ONE is never satisfied with a portrait of a person whom one knows," wrote Goethe, thereby at least qualifying the insoluble problem of whether there has ever been such a thing as a true portrait, as well as inferentially explaining the attraction of generations of art-lovers to portraits of persons whom they did not know. And surely there is an alluring fascination about the very distance which removes the subject of an old portrait from the modern spectator, for the unbridgable gap of time contributes detachment and liberty to the beholder, it allows him not only free contemplation of the work but also, one might say, the impersonal inspection of personality—in other words, the pleasantest kind of human domination thrown in with an aesthetic experience. Frivolous as this may at first seem, it is by way of propounding a serious standard on which to judge a great, enduring art form. Imputed mystery, as the poets know, has its vital place in aesthetic experience, like the enigmas of the unspoken and the spoken but long forgotten — a place which more often than not is unfillable by even the most persuasive reconstructions of reality, concrete or literal. To discover of Titian's portrait of Paul III that its head had been drawn in precise scale with measurements, duly taken, of the actual cranium, would add exactly as little to its artistic grandeur as would an iconological reinterpretation of some symbolic staffage

that had until then lain obscured by succeeding layers of *Zeitgeist*. If one is to taste this full pleasure of the aristocratic restraint imposed by time in the contemplation of portraits,

one must, of course, begin with the inception of the form in modern art, namely the personal imagery of the Renaissance as the first great period of modern individualism.

The artistic heights of that epoch, the spectator's attitude quite aside for the moment, are being illustrated in New York these days to a degree of quality in which, it is safe to say, neither New York nor the remainder of this continent has ever been shown them in one place before—in the exhibition entitled "Italian Renaissance Portraits" at the Knoedler Galleries. Beginning with the typical yet unmistakably individualized profile likenesses of the middle of the quattrocento, this magnificent group of pictures represents nearly every phase of Renaissance portraiture through the dazzling culmination of the social portrait of the late cinquecento in Venice. Fifteen portraits lent from the collection of Mr. Samuel H. Kress, this their last New York appearance before their departure for Washington next summer as part of Mr. Kress' gift to the new National Gallery of Art, form the mainstay of the total of twenty-five pictures here, of which the balance, however, also numbers some of the most important works in this country, including the first appearance of one of the greatest Italian portraits in the world, unpublished prior to its reproduction as the frontispiece of this issue—the wonderful profile portrait by Antonio del Pol-



LENT BY MR. SAMUEL H. KRESS

JACOPO BELLINI: "PROFILE PORTRAIT OF A BOY," PAINTED IN PADUA ABOUT 1440-45



LENT BY MR. SAMUEL H. KRESS

ERCOLE ROBERTI: "GIOVANNI BENTIVOGLIO, LORD OF BOLOGNA," CA. 1470

laid out, *Young Lady*, lent by an anonymous American collector who acquired it last year.

This profile may well be taken as the entrance to the exhibition, though it is not the earliest probably by some three decades. Yet, datable about 1470, it represents the apogee of the mid-quattrocento portrait to the extent that becomes a norm as well as an ideal. Few who see it, to the utmost laity, will fail to associate the silhouette of this glamorous young Florentine lady with one of the most famous of all portraits and all Italian pictures, the lovely profile of a lady in the Poldi-Pezzoli Museum, Milan, by Antonio Pollaiuolo, and indeed there is an indisputable relationship, interestingly enough both stylistic and familial. It needs but a glance to detect, in both pictures, the identical hand in the creation of the precise weight of the profile, incisively yet illusively drawn against the darker background; to see the undisturbed forward glance of each eye and lid modeled with thin but penetrating clarity; to see in both the wispy strings of lights on the hair following the sinuously rhythmic swirls of the coiffure. The

color values in both pictures, too, are in balance, though if anything the new profile has a richer note; the dress is of a sonorous carmine red going into deep, full shadows which, together with the highly naturalistic tones of flesh and hair, is all posed against a vibrant dark green-blue fond that immediately recalls the haunting sky background of the third great female profile portrait by the same painter, the celebrated young lady seen against a parapet, in the Kaiser-Friedrich-Museum, Berlin. The most minute morphological details, revealed by comparison with his great *St. Sebastian* in the National Gallery, London, corroborate Antonio Pollaiuolo as the author of these profiles. In the newest to be discovered he has also sung a great poem to the female pulchritude of the Renaissance, incidentally incorporating a brilliant representation of that other art in which he was also a master—the jewel-

er's. It is of such accessorial stimuli that great portraits have been made, the recognizable material attributes of a personality, so to speak, intertwined with the portrayal of physiognomy and body. But what matter? The sum is one of the most poetic delineations of the Renaissance lady vouchsafed to us—the sensitive profile in absolute Classic linearity yet warm with the suggestion of life and beauty, the gaze directed out into the wondrous Neo-Platonic concept of the eternal beyond; in other words, that *rara avis*, a great poem within a realistic picture. The rediscovery of such a picture—virtually unknown until its sale last year, it hung, unexhibited publicly since 1886 (when, at the Royal Academy, it was attributed to even the wrong century), at Gosford House, Aberlady, Scotland, in the ownership of the Earl of Wemyss and March—is as meaningful as would be the discovery of a new Beethoven sonata or even a symphony, and its coming to America may be hailed as one of our greatest single artistic enrichments.

Just as the Pollaiuolo characterizes the apotheosis of the first great portrait formula in Florence, so further works in the exhibition mark the highest achievement in the profile in two other schools of Italian painting. For it was the profile, deriving both from the always silhouetted donor who began to appear in the fourteenth century religious painting and from the Renaissance revival of the portrait medal as a Classic ideal, which was the first exercise in individual limning, making its appearance not only in Italy but also in France, in the earliest pure portrait known, the *Roi Jean le Bon* of about 1360, in the Louvre which stems not only from the Sienese-inspired donors of Avignon but also from the same feeling in book miniatures.

The earliest of these seems to be the enchanting little boy's profile by Jacopo Bellini, lent by Mr. Kress, which must have been painted in the forties of the quattrocento when Jacopo was in Padua, in touch with the formidable realism of the North Italian mainland out of which he was to distill the lyric basis of Venetian Renaissance painting. The grave aspect of this child, the seriousness he takes on from his black attire, are still un-Venetian and they

RAPHAEL: "EMILIA PIA DA MONTEFELTRO," PAINTED CA. 1500-03

LENT BY MR. JACOB EPSTEIN





LENT BY MR. SAMUEL H. KRESS

TITIAN: "PORTRAIT OF A LADY IN GREEN, PRESUMABLY GIULIA DI GONZAGA-COLONNA, DUCHESS OF TRAIETTO"

are so strongly connected with the uncompromising gravity of Ferrarese painting that there can be no doubt of a strong influence on the author from Ferrara. Yet the execution is convincingly Jacopo Bellini's, and the combination of earnestness with charm is but another document of how

the rich, sensuous Venetian style originated within the framework of such rigid formulas as the profile and the influence of other, less worldly styles.

But Ferrara makes her contribution here, too—and she could not possibly make it grander:

in the superb pair of Bentivoglio profiles by Ercole Roberti, lent by Mr. Kress. These wonderfully intact companions, painted about 1470, were formerly in the Gustave Dreyfus Collection in Paris, long attributed there to Francesco

(Continued on page 21)



EXHIBITED AT THE CLEVELAND MUSEUM OF ART

EARLY CHINESE POTTERY: NEOLITHIC SUN-BAKED CLAY PAINTED JAR (LEFT); HAN DYNASTY GREY FIGURE OF A SHAMAN



LENT BY RALPH M. CHAIT TO THE CLEVELAND MUSEUM OF ART

RECORD CHINESE CERAMIC SHOW

History of the Art in the Largest Exhibit Ever Held in America

BY HOWARD HOLLIS

THE Cleveland Museum of Art is showing currently the most comprehensive exhibition of Chinese pottery and porcelain ever held in this country, comprising 328 pieces and extending from pre-historic times—about 2000 B. C.—down through the eighteenth century. It is rather astounding to realize that such a collection can be gathered entirely from American dealers, with, except in the case of four objects, no help from museums or private collectors. Obviously certain types are missing, but they are more than made up for by a generous assortment of other wares seldom seen. The examples of Tz'u-chow, for instance, surpass anything previously brought together. Although the basis of the assemblage is supplied by 114 pieces from the remarkable collection of Dikran G. Kelekian, many unique and outstanding specimens were lent by other New York and Cleveland dealers.

The earliest wares are the Neolithic painted pottery which has been found all the way from Honan and Kansu provinces in China to Tripolje in South Russia, and which can be dated only very vaguely between 3000 and 1000 B. C. The basic clay is either thrown on a wheel or is built up by a winding process, and then painted. It is sometimes polished, but never glazed. An example of this type is illustrated on this page, upper left.

In the Chou Period, 1122-255 B. C., most of the pottery was evidently constructed without the use of a wheel and then subjected, while still soft, to the impression of cloth, or of an indented paddle like that used for rolling butter balls, or of a comb-like object that was used to scratch parallel lines.

The Han dynasty, 206 B. C. to A. D. 220, was prolific. During this period the people fashioned pots or vases, ceremonial cups, models for burial

with the dead, imitations of bronzes, and human and animal figures. It has been said that "pottery was the poor man's bronze," for whereas bronze objects were buried with the nobles, the common man went to his grave with pottery replicas. Many of the objects were not glazed or painted, some were painted, and some were covered with

a green glaze which acquired, during burial, a silvery iridescence that catches the modern eye. One piece, from Changsha, in Hunan, upsets the usual theories about Han pottery by looking new and exhibiting a crystalline, green iridescence not met with heretofore. The figure of a Shaman—priest or mystic—was chosen for illustration (on this page, upper right) because it in many ways suggests the work of modern sculptors. Modeled in gray clay with a hollow core, it was split up the middle with a knife and then worked into the desired shape. Although unquestionably painted, the simplicity of the actual construction is admirable.

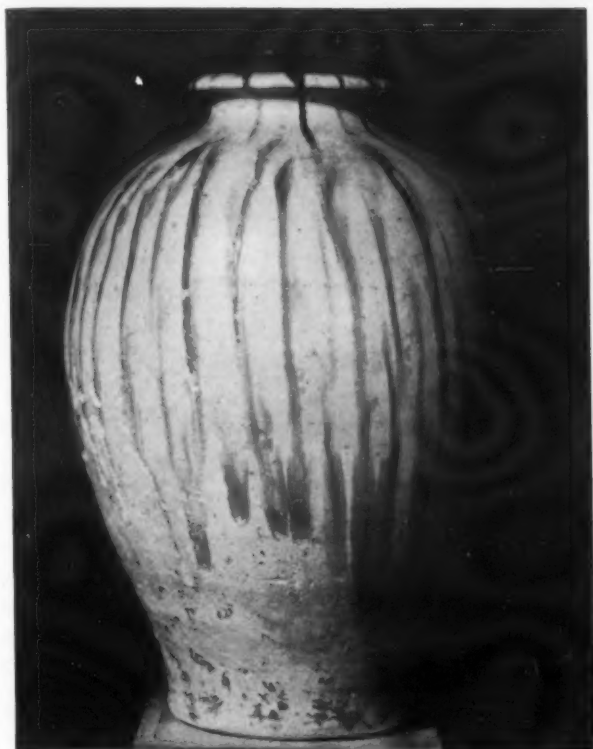
The so-called period of the Six Dynasties, 265-589, was so complicated that its product is spoken of by none but the rash, and many of the potteries ascribed to this era might just as well be as early as Han or as late as T'ang. The latter dynasty, 618-907, is generally considered the mature age of China, when invention had already reached its apex and technique was taken for granted. Foreign intercourse was of great importance, as is indicated by the cream-glazed pilgrim's flask (illustrated on page 11, upper right) which is a shape derived through Persia from Hellenism. Probably pure Chinese is the unique melon-shaped jar (illustrated on page 11, upper left) of typical soft clay, with green and brown streaks over a basic white slip.

In this period human and animal figures came into their own, completely supplanting living beings for burial purposes. Everyone who could afford it took with him to the next world all the things—in pottery replica—to which he had become accustomed on earth. Of the thousands of horses known, the large one (illustrated on page 11, lower left) is perhaps the best of its type. The sensitive modulations are coated with



LENT BY DIKRAN G. KELEKIAN

A SUNG TZ'U-CHOW STONEWARE VASE



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T'ANG MELON-SHAPED JAR (LEFT); K'ANG HSI CLAIR DE LUNE AMPHORA (CENTER); T'ANG POTTERY PILGRIM'S FLASK (RIGHT)

a rich brown glaze and the "face" with yellow.

An image of an official from one of the largest sets of mortuary figures known (illustrated on this page, right) is of a refined and dignified cast seldom found even in stone sculpture. The modeling of the unglazed face is noble in its simplicity, and the application of the brown, green, and cream-colored glazes is almost flawless.

Of the Tz'u-chou wares, only one vase can be mentioned in this review. It has the usual gray stoneware body, covered with white slip, and then painted in black and etched in floral designs. The writer is of the school that believes that the whole was then covered with a trans-

parent glaze. It is from the Sung dynasty, 960-1278 (illustrated on page 10, center).

Already the late Sung wares are pointing the way to real porcelain, the apparent shortage of which in the exhibition is due to the fact that it is better known than the earlier wares. A case of magnificent blue and whites extends from the Ming dynasty, 1368-1644, through the eighteenth century of the Ch'ing dynasty, 1644-1912. Exceptional is a K'ang Hsi bottle-shaped hawthorn vase from the Morgan Collection (illustrated in THE ART NEWS for October 28, 1939). In the next case a large Ming Yellow bowl with incised

(Continued on page 22)



LENT BY WELLS OBJECTS OF ART, INC., TO THE CLEVELAND MUSEUM OF ART

T'ANG MORTUARY POTTERY; YELLOW AND BROWN GLAZE HORSE (LEFT); OFFICIAL FROM A SET OF FUNERARY FIGURES (RIGHT)



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NEWCOMERS WIN PRIZES *in* *the* RICHMOND *2nd* BIENNIAL

BY MARION JUNKIN

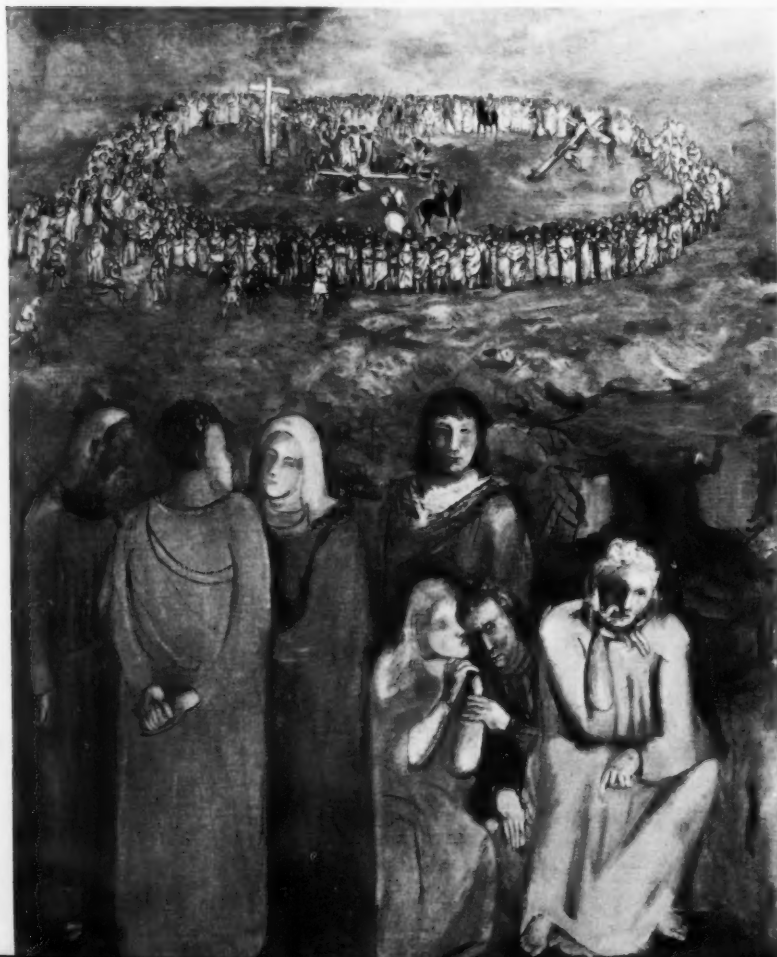
THE second biennial exhibition of contemporary American painting at the Virginia Museum of Fine Arts is an exciting and unusual one on several important counts. In the first place, it was to the young unknowns that most of the prizes were awarded, and, in general, the exhibit consistently showed to disadvantage the work by the more established artists who had made the mistake of sending their "second bests" to an event which though "in the provinces," is really one of importance.

Twenty-one year old Alan Brown of Scarsdale, New York, took one medal and purchase prize with his *Still-life*, and Fred Nagler was given the other medal and purchase award for his deeply moving *Crucifixion*. The two other purchases were Giovanni Martino's *Highland Avenue* and Hobson Pittman's *The Lovers*.

Quite evidently the jury—Guy Pene du Bois, Paul Sample, Judson Smith, Antonio Martino and Frederic Taubes served on it—had little regard for names or reputations, for of the ten works recommended for purchase, it is understood that five were admitted to the show through the jury and the other five were from the favored invited list. More remarkable still, three of the four paintings which were purchased came into the Biennial the hard way. These selections are an answer to the old cry against juries—in this case there seems to have been a really impartial one.

The jury does not actually choose the pictures which are purchased, but makes recommendations to the Museum which turns over to its Accessions Committee the task of the final choice. The present reviewer is heartily in accord with the choices with the possible exception of the Pittman canvas which seems a rather thin bit of romantic stuff. In the *Still-life* by Alan Brown, the Museum acquired an exquisite bit of design, sensitive in its texture of winter things from the woods: branches, grasses, leaves and, in the center, a bird nest with two blue egg shells which are the center of interest. The colors are beautifully balanced and the texture fascinating. For all its delicacy it has power and a degree of art which goes beyond just good painting—a quality American

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PURCHASED BY THE VIRGINIA MUSEUM OF FINE ARTS
TWO PAINTINGS WHICH WERE AWARDED PAYNE MEDALS AND WERE PURCHASED BY THE MUSEUM: A TEXTURAL "STILL-LIFE" BY ALAN BROWN (ABOVE); FRED NAGLER'S SENSITIVE CONVINCING "CRUCIFIXION" (LEFT)

art could use in abundance. The same quality is also contained in Nagler's *Crucifixion*, one of the few truly religious paintings produced in these times. It has about it an Early Christian era conviction, and Nagler has managed to get an amazing amount of expression into such small details as the hands and feet. The figure of Christ, although very tiny in comparison to the figures in the foreground, nevertheless dominates them by its position in the center of the circle in the background. The Museum is fortunate to own this fine canvas.

Giovanni Martino's canvas, *Highland Avenue*, is a plastic arrangement of tones and planes and colors. The painting was recommended for purchase over the protest of his brother, Antonio, who served on the jury, and the Accessions Committee wisely concurred in this opinion.

Among the pictures there are few large studio "prize attempts" with the exception of Kenneth Hayes Miller's version of the Manet *Olympia* which he calls *Nude by Penthouse Window*. New canvases by established painters include Edward Hopper's *Ground Swell*, one of his few marines. Morris Kantor, Arnold Blanch, Yasuo Kuniyoshi, Henry Schnackenberg and Thomas Benton add to their reputations by an indication of growth, but for the most part the work of the other artists of national reputation is not of the best. Isabel Bishop's *Blowing Rings* is as vague as the smoke her subject is blowing, and Alexander Brook, John Corbino, Henry Varnum Poor, John Sloan are other artists represented by works which are definitely below their usual standards.

However, the younger artists have really made a day of it. The most powerful picture in the show is Ned Archer's *Howard Patterson of the Harlem Yankees*. Another Virginian, and a first exhibitor, is Katherine Moonaw with *After the Concert* which shows tremendous promise. In fact, the Virginia representation—all of these paintings went through the jury—

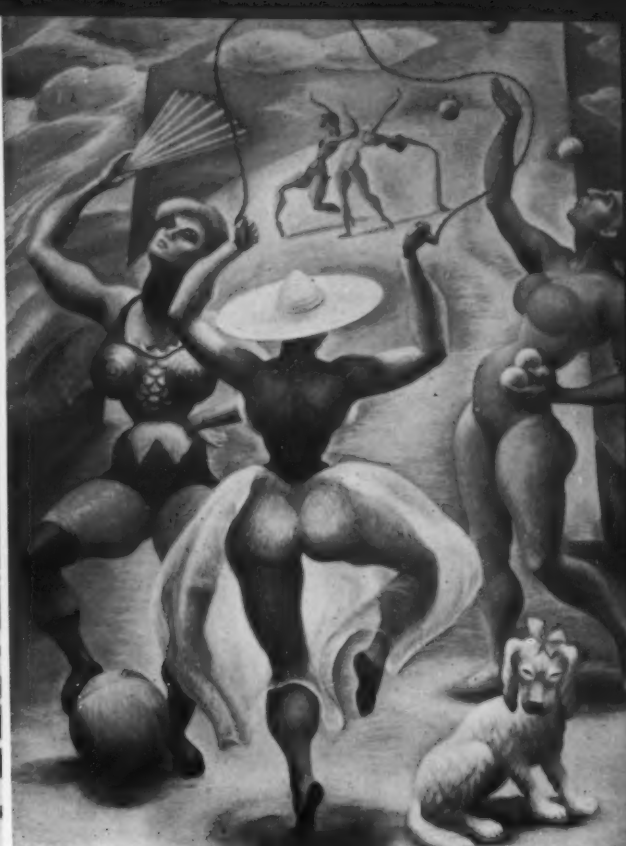
(Continued on page 18)



EXHIBITED AT THE PIERRE MATISSE GALLERY
JOAN MIRO: "LA FERMIERE"



EXHIBITED AT THE MILCH GALLERIES
DANIEL SERRA: "ANGUISH"



EXHIBITED AT THE MACBETH GALLERY
EDNA REINDEL: "VICTORIAN BURLESQUE"

New Exhibitions of the Week

PICASSO'S WATERCOLORS AND DRAWINGS

THE collection of Picasso's drawings and watercolors at the Buchholz Gallery has some extraordinary things, of which the *Girl's Head*, of 1926, in charcoal, is first on our list. There are only nineteen strokes—count them—in this drawing, save for the two dots for eyes, yet how well it suggests the emotions of reflection and of pondering doubt! It has a depth that Picasso doesn't generally arrive at in his artistic *jeux d'esprit*.

Women at the Seashore, of 1920, a pencil drawing, we would underline for quality, and the two bronzes, both of 1905, also included, the *Woman Combing Her Hair* and the *Jester, Girl With Bouquet*, the ink drawing of 1906, *Les Pauvres*, the best of the watercolors, of 1905, are excellent, as is *Women at Seashore*, a pencil and sepia of 1920. On the other hand, *Mimotaur I* with its winter feeding-station device might attract the birds but it eludes and does not attract us. Two still-lives on tiles complete the media on display in this typically versatile exhibition.

J. W. L.

JOAN MIRO'S EARLY WIT IN COLORFUL PAINTING

THE early paintings of Joan Miro made before he went "invertebrate" and "automatic" are on show at the Pierre Matisse Gallery. They date from 1918 to 1925. They are most important, and, if indebted to such diverse masters as Van Gogh, the Douanier and Matisse, have their own definite contributions of unusual color and unusual wit to make.

Portrait du chauffeur of 1918 has the Van Gogh touch. *Les cartes espagnoles* of 1920 (illustrated in THE ART NEWS of November 4th, 1939) has a luminous cubist quality. *La fermière* of 1922-23 welds Classic and Cubist together into a grey-colored composition in which one hesitates at what to study the most: the live rabbit wriggling to be free, the cat with her more than cat-that-swallowed-the-canary expres-

sion, the farmer's wife with her ship's-figurehead face, or her black, sore thumbs and huge clown's feet.

L'epi de blé is sheer masterly still-life—teapot, strainer, and wheat-pod, with the pot's having the only color outside of grey and brown. The two delicately filligreed landscapes, of 1918 and 1919, are admirable in browns and purples and, as for color, please attend to *La table au gant* of 1921—the yellow of the scrap-book with its green and red spots, the casters of the table reinforcing the circularity of its top, on which lie directive glove, newspaper, and cane—a large masterpiece, this!

J. W. L.

XV CENTURY QUALITIES IN DANIEL SERRA'S WORK

THE Cuban Daniel Serra, though far removed in time and space from the Rhenish School, has a crisp way of handling fingers, hands, cloths, and silks, that brings to mind Martin Schongauer. Here at the Milch Galleries are paintings, done in light pigment on smooth-grained canvas, which acquire a high patina. The plan under which the compositions are worked out is deadly logical. Wherefore it need surprise no one that Serra is a practicing lawyer. He makes use of checkerboard floors underneath curving barrel-vaulted ceilings and in the most satisfactory outcome of this arrangement, in *Anguish*, one feels that the deep vista down long corridors opens up, for the foreground sufferer, as deep vistas of tragic memory. It is as if, since there are cross-roads in the hall, she also expected to find terrifying faces suddenly peering at her from around corners at the intersections, and as suddenly withdrawn.

It will be noted that in the portraiture of this talented young painter—this is his first one-man show and he is one of the youngest artists ever to be a Guggenheim Fellow—he concentrates upon hands more than upon faces. He feels that they exhibit character more interestingly. Note the beautifully drawn hands in *Evelyne*, the faintly mauve nails which lightly echo the same color on the mouth. This painting is literally a black dress on a deep blue-black ground. The

observer fills in the contours for himself, because what the painter concentrates upon is the black, contemplative eyes of the sitter. The whole portrait is so keyed as to bring them out in their full glory. This picture, except for the sitter's wonderful hands, is dark as dark can be and was painted with only four colors—raw umber, ultramarine, white, and yellow ochre. The more recent works, of which *Evelyne* is one, are more loosely brushed and the canvas, still smooth, is allowed to show through. The subjects, too, as *Remembrance*, are done in more of a Surrealist manner. We like the earlier manner, that of *Spanish Flowers*, a marvelous still-life of pink-white roses on an apricot cloth against a tessellated floor, the best.

J. W. L.

RECENT PAINTINGS BY EDNA REINDEL

EDNA REINDEL, whose work was last seen hereabouts three years ago, is showing again at the Macbeth Gallery paintings most of which were done in California, where she has been living. She has come on a great deal in her depiction of flowers. The *Petunia Patterns* headlines the enormous size that petunias, like many other flowers, run to in California. She has given them sizable veins, so that their scale is enhanced and she has arranged them in large fan-shaped patterns.

The portraiture has also measurably improved, as, for instance, in the Lucioni-esque *Tim Durant*, which has the soft chromatic quality lent by a thin oil paint. The landscapes are not so good as the old *Menemsha* series, two of which are included here. *Victorian Burlesque* is a genre fantasia of the circus.

J. W. L.

XIX CENTURY AMERICAN GENRE & LANDSCAPE

THE Century Association, through cards from members, has given picture-lovers access to a most stimulating exhibition held on its premises of "Fifty Years of American Painting, 1825-1875—Landscape and Genre." The men who

MUSICIANS & STILL-LIFE
BY MAXIMILIAN MOPP

MAXIMILIAN MOPP, a Viennese painter who has been in this country since the German occupation of Austria, is having his first exhibition in New York at the Nierendorf Gallery. A portrait of Heinrich Mann, made in 1911, is the earliest example and the large panel, *Symphony Orchestra*, finished this year, is the latest. A first version of the latter was made in 1920 and as seen now is a highly imaginative and dynamic study of the Vienna Philharmonic Orchestra, with fine portraiture of its members and a truly exalted sense of their music. The warm brown of the cellos and bass viols fairly flames, one feels the tension of the fiddles, and the color harmony of clear reds and blues seems to capture the whole feeling of an orchestra under the spell of its leader. *Quartette*, too, using only instruments and hands, is marvelously telling.

There is a wonderful psychological portrait of *Busoni at the Piano*; a still-life called *The World War*, painted for the first Dada exhibition at Zurich in 1916; and a series called *The Daily Life*, using such homely and telling data as a brush and towel, breakfast eggs and a tea pot. These are charmingly intimate little paintings, real enough in their description, but suggestive of a sweetness and peace in life hardly possible now for the great majority of human beings. The range of interest of this exhibition is wide, but each picture is imbued with the intensity of the artist's feeling, whether it be the creative mood of a composer or toast on a morning tray.

J. L.

THE KEEN COLOR SENSE
OF LASAR SEGALL

THE Brazilian Lasar Segall holds forth at the Neumann-Willard Gallery. An ethnological trait of the Latin temperament appears to be the thrifty ability to make much out of little color. This comes of course from profound knowledge rather than the opposite about color values. Segall knows just what he can do with pink browns and greenish greys. *Pogrom*, *The White Jar*, and *Lucy—Profile* all show this handling of color, which should never, never be regarded as tenuous.

Segall has an excellent sense of graphic pattern and this is even more visible in the etchings, of which Mr. Neumann has a large portfolio present, than in the paintings.

J. W. L.

DISTILLED EMOTION IN
ABSTRACTION BY ARRANZ

THE man Lorenzo Arranz, who is exhibiting "humanistic abstractions" at the Charles Morgan Gallery is trying to do a brave thing. He is trying to make abstractions dramatic. His infusion of human emotion into non-objective compositions is, it seems to me, a trifle misleading. It would appear that the matter works the other way: a scene of memorable reality or emotion is put into the Frigidaire and comes out, if still quivering, nevertheless abstracted.

In any case, many of these works are profoundly appealing. Either they are black and white pencil drawings or pastels on a new ground, a semi-suède paper, such as that used in some book-binding. Of the pastels *Rainy Day* and *Morning Miracle* are peculiarly admirable. Jibbing away, then, from both the abstract and the concrete, Lorenz Arranz has tried to portray, as he puts it in his own words, not the object that created the emotion, but the emotion experienced.

J. W. L.



EXHIBITED AT THE ORREFORS GALLERIES
CARL MILLES: "HEAD OF A DANCER"



EXHIBITED AT THE NIERENDORF GALLERY
MAXIMILIAN MOPP: "BUSONI AT THE PIANO"



EXHIBITED AT THE NEUMANN-WILLARD GALLERY
LASAR SEGALL: "POGROM"

put American landscape painting on its feet. Cole, Doughty, and Durand, are especially well represented. Although no old masters themselves, they are *in loco parentis* to Inness, Homer Martin, and other poet-painters of the late nineteenth century. Of these three founding fathers, Durand makes the best show. Not for nothing had he been abroad and studied Titian, though from his luminous *Hudson River, Looking Toward the Catskills*, of 1847, there is the type of treatment of distance that Claude manifested. Such a Durand, particularly when compared with Robert Havell, Jr.'s *West Point from Fort Putnam*, of a year later, relieves one from using the aspersions "graver-like." In this case it is the print-man Havell's canvas that is niggling, against which Durand's has an unexpected breadth. Doughty's *After the Storm, Catskills*, of circa 1825, is full of such crooning purples of hill and sky, as a foil to which the painter throws up on the horizon a delicate pink, that it will make many students of this earliest of our landscapists revise their notions as to the silvery browns of his palette.

Two charming Innesses, *A Passing Shower* of circa 1890 and *View on the Hudson* of 1875 are treated in his best manner, the former being much less scumbled and vague than would have been thought of so late an Inness. Kensett's *Chocorua*, of circa 1867, has that artist's familiar granular, pebbly impasto and red-jacketed foreground figure. Cole is not inspiringly represented. The clouds in his *View on the Schoharie* are somewhat absurdly melodramatic and his *Old Mill at Sunset* could be a Swiss painting just as well. Bierstadt furnishes a delightful landscape of a grim Civil War guerilla scene, and Sandford Gifford one of a country farm, stereoscopic as a Lucioni.

The genre examples are led by two wonderful Homers, *The Morning Bell* and *Nurse and Child*, both of 1867. How Homer without fanfare and without the adventitious caught essential motion and essential illustration with the touch of a master!

J. W. L.

SWEDISH OBJECTS AT THE
ORREFORS GALLERIES

A CONCEPTION of an art gallery composed of four rooms, each a unit of different proportions, and a miniature theater in which lectures appropriate to the exhibitions can be given, and films shown, is embodied in the Orrefors Galleries which have just been opened. They are designed with an eye to fundamental architectural principles rather than the tricks of commercial display, the walls being broken up into interesting spaces, light and dark blues providing the background for the Swedish glass which gives its name to the galleries. The fluorescent lighting of the crystal from below, the light wood, primavera, white oak and silver grey, and the simple patterns of Swedish textiles on the walls all contribute to making it unique as a background in New York.

Sculpture by Carl Milles is shown effectively in this setting, as is also the silver and modern jewelry by the Swedish designer Wiwen Nilsson, whose family have been silversmiths since the eighteenth century. The glass itself is the product of artists who, in 1916 when the new era in glass art was launched, undertook to live eight months of the year in the immediate vicinity of the factories. The coöperation between the designer and blower is therefore the closest, and the perfection of the decoration in relation to the form of each piece is strikingly seen, both in the "Graal" glass where the design is laid inside in color and in the "Ariel" glass where shaped air bubbles make the decoration. The piece is completely finished when it leaves the blower's pipe, so that the artist directs the entire process, without the use of mould or of standard plan.

J. L.

March 16, 1940

JOSEPH FLOCH'S GRACEFUL RESTFULNESS

IF Eugene Berman went into the French provinces and painted more thinly and liquidly with a little more joy and a little more color, his output would be a ringer for that of the Parisian Joseph Floch, now exhibiting at the Bonestell Gallery. What a similar sense of filling a vertical space Floch has; how alike is his feeling for the graceful! The colors, too, fusing gently and unobtrusively with the spirit of the atmosphere convey the mercy of heart's-ease to the muscle-bound spirits of our insensate world. If these paintings were fuzzy in spiritual softness, we would at once complain. But they have the note of naturalness and of almost ridiculously easily-won beauty, as in pictures like *The Distant Sea*, *The Olive Grove*, *Seagulls*, and *Interior*.

J. W. L.

GROSSER'S ARTFUL FOOD PORTRAITS

AT FIRST glance Maurice Grosser's paintings of fruit and vegetables at the Julien Levy Gallery look like the greatly enlarged illustrations of a seed catalogue. But further inspection reveals them to be extremely careful portrayals of pears, pineapples and such, with emphasis upon their most juicy and succulent characteristics. If it is possible to be a gourmet in connection with anything so simple and uncomplicated as raw fruit, one suspects Grosser of having at least a penchant in this direction, for not only does he go into his subject with meticulous observation, but he paints it in gargantuan proportions. There are two paintings of eggs, heroic in size, breathtaking in every visual property that an egg can possess. This is very expert work, and one looks forward to Grosser's artistic expression in any field he chooses, knowing that he will approach it with originality and enthusiasm.

J. L.

TAMAYO: GLOWING COLOR & DISCREET DISTORTION

RUFFINO TAMAYO, the Mexican Indian, is put forth a second time within eighteen months by the Valentine Gallery. While a man working within the tradition of Mexican and negroid art will do certain things relevant to school tenets such as employ earthy colors, faces with eyes set high in the forehead, and utterly simplified forms, more special tastes can often be discerned under the lacquer of stylisms. In the case of Tamayo one perceives that here is an example of a painter who likes to portray people smoking. So attuned are we now to the modern idiom that we no longer deem it unusual to see, in *Man With Cigarette*, one hand paper-white, the other lobster-red, and the face of the man quite olive—unless of course in this latter the tobacco had been affecting him!

Women of the Tropics is beautiful in perspective, color (this and most of the other paintings here are thin gouaches on canvas), and simplification. Tamayo in his forms recalls Campigli, but his color, as in *Two Women Walking* and *Woman*, is glowing. This painter can get away with more discreet distortion than a dozen other good distortionists put together. His message and his subjects, however, are nothing explosively thrilling.

J. W. L.

M. BAND'S MELLOW-TONED EUROPEAN SCENES

SOFTNESS of color is in every canvas shown by Max Band at the French Art Gallery. We like particularly his *Champs Elysées*, which

emphasizes the two white horses at the Place de la Concorde entrance and then a grey distance at the end of which not even the Arc de Triomphe can be seen. *Le Retour des Pêcheurs* and *Piazza San Marco* are interesting contrasts in color and cloud. Band sees things with a slight blur, but he makes it attractive rather than opaque.

J. W. L.

THE VIRILE PAINTINGS BY MARSDEN HARTLEY

MARSDEN HARTLEY'S masculine, well-designed bluntness is the note at present pervading the galleries of Hudson Walker. All strength and sinew, uncompromising and a bit crusty, are these paintings. Hartley gets right into the life of the Maine people. What a study of blunt, stubby, spatulate fingers in a square hand is the *Knotting Rope*, where the orange-red of the smooth hands contrasts with the coarse hempen twill of the rope in its attractive right angle. Hartley sees simple colors—whites with strong black outlines, tomato reds, liver browns, and deep flat purples. Consider *Love on the Cliff*, wherein a mother gannet disgorges food pellets into the waiting maw of its young with other young in the background. This is quite a picture, though Marsden Hartley errs—we suppose under artistic license—in making gannets' bills black. They are straw yellow. Since, however, he did this picture not at Bird Rock, Maine, but from a black and white illustration in one of the most charming travel books we have read—*I Know An Island*, by R. M. Lockley, who with Julian Huxley produced the film, *The Private Life of the Gannets*—he may not have known what color the spear-like beak of the gannet is. Black and white is all right, aesthetically speaking. Again the painter makes use of this in a fine ocean scene, a Homeresque boomer going up in spray on a ladder of rocks, and in *Driftwood On the Bagaduce*, painted near Castine.

The mountainscapes are the most inspiring of all the compositions. *Mt. Ktaadn—First Snow, Number 1*, with its powdery violets is so gay that one would not think it by Hartley. Then *Mt. Ktaadn—Autumn, Number 1* is for its lower slopes scarved in a Gauguin red and for the upper slopes and peak all a steady purple. The stylized clouds like whales or icebergs are more faintly Ryderesque than they have ever been with Hartley.

J. W. L.

GENRE AND STILL-LIFE BY WILLIAM L'ENGLE

WILLIAM L'ENGLE at the Passadoit Gallery is showing oils, not watercolors, this year. In oils he is more varied in subject matter but less varied in manner of painting. Here are the *Cement Workers*, which was in the New York World's Fair last summer, and another and more highly-colored genre piece, *Well-fleet natives erecting a snow fence*—in the canvas of like name. The portrait of *Jack* is full of nicely-fused color and is less dry than, though not so intricately composed as, *Mady*, but the outstanding exhibit is reserved for the *Fish Composition*, gay in color and excellent in composition.

J. W. L.

F. VEDAR'S VIVACIOUS AND FRESH STYLE

THERE is freshness of color and a dashing style of applying it in the gouaches by Frede Vedar which are being shown at the Wakefield Galleries. Bridges and terraces with railings furnish him with material for basic designs, and when he does not have such obvious aids to

(Continued on page 18)



EXHIBITED AT THE HUDSON D. WALKER GALLERY
MARSDEN HARTLEY: "MT. KTAADN, NUMBER 1"



EXHIBITED AT THE WAKEFIELD GALLERY
FREDE VIDAR: "BATTERY PLACE, N. Y."



EXHIBITED AT THE FRENCH ART GALLERIES
MAX BAND: "LA MANCHE"



EXHIBITED AT THE GEORGETTE PASSEDOIT GALLERY
WILLIAM L'ENGLE: "FISH COMPOSITION"

VLAMINCK: NEW WORK

*Thirty-two Canvases
of the Last Two Years*

BY JEANNETTE LOWE

IT IS a pity that Vlaminck cannot be here for his own show," says Louis Bromfield in the catalogue of the thirty-two pictures painted by the French artist which are now shown at Wildenstein's. And Bromfield convinces one in the delightful foreword which he has written of his friend, that he is an extraordinary and prodigious fellow, whose energy expresses itself not only in painting of great power and richness, but in writing lusty novels, breeding big working stallions, collecting African sculptures and in driving a big racing car always at one hundred miles an hour. "He would have been a great addition to the spectacle of New York."

To this one cannot but agree, even with a slight wince at the traffic problems implied. But Vlaminck, in spite of identifying himself with Flemish tradition, even to living in a house whose interior Bromfield describes as being like a Dutch picture of the fifteenth century, is also a product of his own times. True son of a Machine Age, he once said to Despiou that he wanted to paint so that a person passing one of his pictures in an automobile going at thirty miles an hour would recognize it as a Vlaminck.

That he has achieved this end is fairly clear in the current exhibition of his works made



EXHIBITED AT WILDENSTEIN & CO.

BRILLIANT CONTRAST IN BLUE-GRAYS AND WHITE IN VLAMINCK'S "LE QUAI"

during the past two years. No one else paints with his passionate and furious stroke, which, for all its vehemence, possesses a subtlety of expression almost legerdemain. No one else paints angry skies in the same violent blues and greys, nor trees and forests in such metallic greens, their branches gesticulating fiercely. The snowy ruts of country roads, the harshly rectangular houses and the patches of somber earth—these are the touchstones of Vlaminck's style, the things he paints with the perception of an intimate and the impulsiveness of a violent partisan.

Vlaminck's mode of expression has not varied greatly since he came to his maturity after the war. A "Fauve" at thirty, he soon began to pur-

sue his own enthusiasms, reveling in life itself rather than theories of art, and influenced more by his reactions to his own environment in the bleak province of France in which he chose to live, than by the subtle erudition of the Cubists. To them, however, he brought one element of the bizarre in the Negro idols which proved to him that the highest emotional pitch is achieved with extreme simplicity. His color harmony has varied in the last twenty years, and this recent work shows him in a deeper, richer palate than he used in the early 1930's.

Route Tournante, for instance, is superb in color, the deep green-blue of the canal beside the curving road marvelously contrasted with its pale tone. *Neige à l'entrée du village*, a more complicated combination of colors, shimmers with light which strikes the plaster house from the rainy sky, and forces attention on the bleak bare branches of the trees. *Verger sous l'orage* again tells its story through expressive branches and the austere brown of a winter hillside.

Among the paintings of the sea it is hard indeed to choose. In all of them Vlaminck captures with what seems to be a careless boldness of stroke the quivering light upon water in constant, troubled movement. *Le moulin à eau* is fine, and reminds one of *Le phare*, another invigorating Vlaminck seascape which the Perls Galleries are showing in their current exhibition.

In the Wildenstein show there is only one painting of flowers, a subject in which Vlaminck's extraordinary brush stroke describes a petal in one single sweep, with a subtlety of expression which belies its apparent unconcern. There is, however, an unforgettable little snow scene, and in its delicacy of suggestion this artist's whole shorthand style is summed up. It is called *Village sous neige*. Snow softens the branches, but does not conceal their sharp line, drifts of snow have been thrown up at the side of the rutted country road, the plaster houses vary in hue from pale yellow to rose, and small white clouds are scudding overhead in a blue sky which pales into saffron.

It seems a far cry from the angry vehemence of *Le croisement*, another street scene in a darker tonality. But Vlaminck's painting, as he has said of it himself, is like cookery. It cannot be explained, it must be savored.



EXHIBITED AT WILDENSTEIN & CO.

"ROUTE TOURNANTE," AN EXAMPLE OF VLAMINCK'S DYNAMIC BRUSH STROKE

ART THROUGHOUT AMERICA

PHILADELPHIA: ACADEMY ACQUISITIONS

FROM its 135th annual exhibition (reviewed in THE ART NEWS on February 10) the Pennsylvania Academy of Fine Arts has acquired some works for its permanent collection. Through the Temple fund, they have purchased Morris Kantor's magnificent prize-winning *The Lighthouse*, Charles Burchfield's powerful and almost lyrical winterscape of a street of workers' houses on a hillside, *End of Day*; *The Country Neighbors*, a landscape in the personal, impressionistic style which Daniel Garber has made so familiar at the Academy; and *Suzanne*, a nude figure sculpted in African wonder stone by Salvatore F. Bilotti.

Through the funds bequeathed by the late John Lambert for the purpose of buying from these yearly exhibitions meritorious works by younger artists who have not yet attained a wide reputation, four canvases have been selected for the collection. Three of them are works by Philadelphia artists who were recent students at the Academy. They are the gay, spirited and colorful *Country Fair* by Roswell Weidner, painted with a free and warm brush in sweeping curves; *The River*, a view of the Schuylkill in fresh greens and inviting blues by Weidner's wife, Doris Kunzie; and a still-life, *Three Flowers*, by Carolyn Faught Armstrong.

The fourth painting in the Lambert group, *Sailors Take Warning* by Helen Sawyer, is a variation of the subject—in a very similar one—found in the Kantor painting. More traditional in color, softer in technique and less stylized in conception, Miss Sawyer's picture offers an interesting interpretation of a subject which has attracted the attention of so many painters.

BUFFALO: N. Y. ARTISTS

FROM the thousand works submitted to the Albright Art Gallery for the seventh annual exhibition of Western New York Artists, 184 were selected by a jury which included Marie Sterner, Jere Abbott, Director of the Smith College Museum of Art, and Carl Hersey, Professor of Fine Arts at the University of Rochester.

Novel and with him original, the sensation of the exhibition was sculpture by a young Buffalo steel mill worker, Louis Dlugosz, whose head, *Leo*, was awarded the prize for work in this medium. Conceived in skeletal outlines which have no relationship to the human skeleton—since it is the fleshy parts more than the bones which are indicated—it is executed in tubes of baked clay reminding one of some sculptures, known as *transparents* by Picasso, Lipchitz, Gonzales and others in which a head is rendered in outline and the air between the lines is given a sculptural function. More than anything else, it resembles the steel structure of a building. Much more conventional, though interesting in its ovoid form, is the other sculpture prize-winner, William Ehrich's stone *Return*.

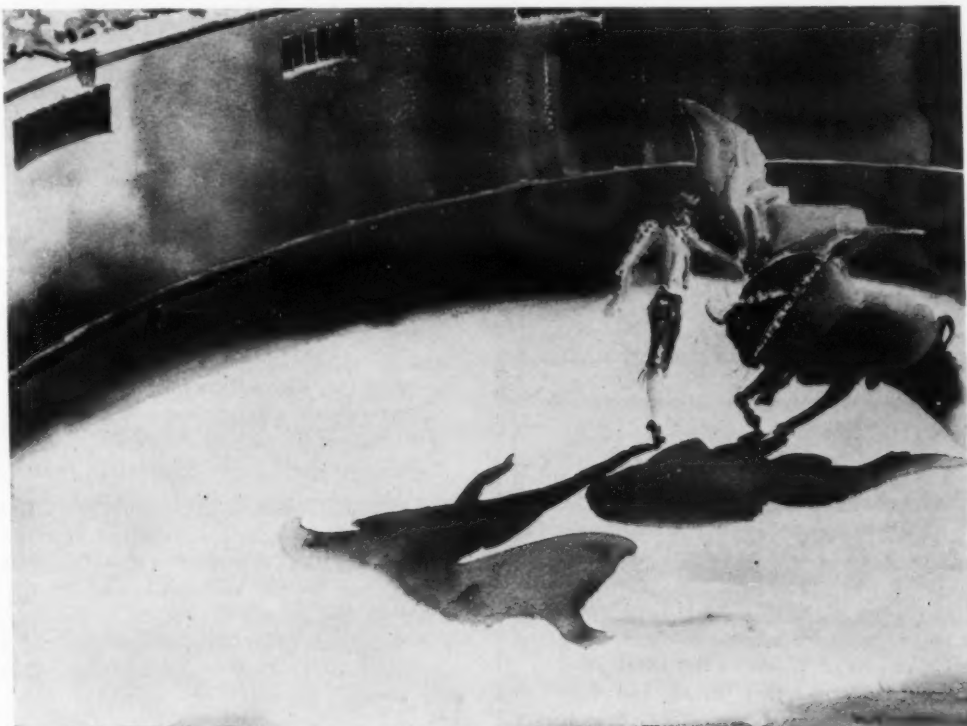
A prize for the most meritorious group of works by one artist went to Clifford P. Wester-

meier, and his *Plaza de Toros* (herein illustrated) was chosen by the Gallery for its permanent collection. The mark of the school of Paris is on the two landscapes in oil to which went a prize and an honorable mention, for Edward Aschbacher's *Deserted Village* has in it something of Reuault while Donald Burns' *Farm's Afire* seems to show a spirit similar to that of Vlaminck. The same men won drawing awards.

Louisa W. Robins' *Zulu and Pickanin*, rich in contrast between dark skin and loosely indicated background in a high key was adjudged the best painting in the exhibition while similar distinction in the fields of watercolor and graphic art were achieved by Robert N. Blair and Niels Yde Andersen. A graceful flower piece, *Cyclamen*, won for Ruth Hoffman the award for that genre.

MINNEAPOLIS: A SURVEY OF THE WRITTEN WORD

IN THIS anniversary year of the invention of printing, the Walker Art Center is presenting an exhibition which covers five thou-



EXHIBITED AT THE ALBRIGHT ART GALLERY, BUFFALO
CLIFFORD P. WESTERMEIER'S LIVELY WATERCOLOR: "PLAZA DE TOROS"

sand years of graphic arts. In it, the development of various graphic media are traced from Babylonian cuneiform to the most advanced types of modern printing.

The historical background of the exhibition is based on examples in the Walker Collection in addition to material borrowed from various public and private sources. Although the artistic elements inherent in fine script and typography are stressed, the exhibition attempts to tell comprehensively the story of the function of the written and printed words in the history of civilization. Mohammedan examples, including an eleventh century page in Cufic script lent by Dikran G. Kelekian and a sixteenth century Perisan manuscript page with a fine miniature lent by Thomas C. Wright, illustrate aspects of the history of books not included in most of the exhibitions which celebrate the anniversary of printing this year.

The exhibition also includes photographs of modern printing processes and examples of the different stages in the making of color reproductions. The growth of a book from the manuscript to the finished, bound volume is likewise traced.

CHARLESTON: HISTORY OF THE CITY IN ART

LIFE in Charleston" is the subject of a loan exhibition of prints, engravings, paintings and maps sponsored by the Carolina Art Association at the Gibbs Art Gallery.

Including many items shown to the public for the first time, the display presents a comprehensive view of the growth of Charleston from its earliest days till 1860. The New York Public Library lent an engraving of the city made in 1739 by W. H. Toms after a drawing by B. Roberts, and from the same source came the only known perfect impression of the famous Bouquet de Woiseri's engraving of the cities of Charleston, Philadelphia, New York, Baltimore, Boston and Richmond. All represented on one plate, Charleston harbor is shown in contrast to the calmness which seems to overhang the representations of the other cities, seething with winds and gales.

Prints from as early as 1564 were made of Indian subjects by LeMoyne, a French artist who was a member of Laudonniere's expedition, and they are the earliest items in the show. Audubon prints in which views of Charleston are included, and forty color impressions of the city from Charles Fraser's *Sketch Book* made before the artist began his work as a miniaturist, are exhibited. From these, together with many other exhibits which depict not only the buildings of the city and of outlying districts, but also individuals who played a part in its formation, an indelible impression of the mores of this colorful center is achieved.

OMAHA: WORK BY CORBINO

AROUND a newly acquired painting, *The Christening*, given to the Department of Painting and Sculpturing of the University of Omaha through the generosity of the late Mrs.

William F. Baxter, the Department has built its current exhibition of work by Jon Corbino.

Depicting a rocky landscape near the sea, probably in the neighborhood of Rockport, the canvas is rich in color and in plastic form. But while the figures tend, as often in this artist's work, to be sculptural, the landscape is more loose and impressionistic than usual. Supplementing the new acquisition, the exhibition includes drawings and paintings of fishing scenes and race track subjects executed within the last four years.

NEW YORK: ROCKEFELLER SCULPTURE GIFT

REPRESENTING some of the greatest sculptors of the twentieth century, thirty-six important pieces—some of them already familiar as loans to the Museum—have been presented to the Museum of Modern Art by Mrs. John D. Rockefeller, Jr.

Mrs. Rockefeller's large collection of modern paintings, drawings and watercolors has already been presented to the Museum, and all but two

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of the sculptures are from the private collection which she has assembled over the past twenty years. The new acquisitions of the Museum include *The Sphinx* by Bourdelle, Daumier's perspicacious bronze *Portrait Bust of Guizot* and a bronze *Femme Nue* by the Spanish artist, Manolo. Among other important French works are six pieces by Despiou in various media including the original plaster of *Jeune Fille des Landes*, four bronzes by Maillol—two standing figures and two heads—one of Matisse's arresting bronze figures, and a characteristic zoological study, *Duck*, by François Pompon.

Of the German school, the Lehmbruck *Standing Youth*—a companion piece to his well known *Kneeling Girl*—is an outstanding addition to the Museum's already fine collection, and two other pieces by this master are in the group. Kolbe is represented by his bronze *Portrait of Dr. Valentiner*, *Seated Figure*, *Standing Woman* and his charming terracotta *Crouching Figure*; Marcks, by his small bronze, *The Runners*.

Of the Americans, seven pieces by Lachaise are added to the splendid examples of his work which have already been seen in these galleries, and Duncan Ferguson, Reuben Nakian and William Zorach are also represented.

Though Modigliani is better known as a painter, his sculptures have recently, and for very good reasons, been greatly admired. His *Stone Head*, certainly one of his finest pieces, was given to the Museum in memory of the late Mrs. Cornelius J. Sullivan, who, like the donor, Mrs. Rockefeller, was one of the founders of the Museum.

NEW YORK: THE ALEXANDER SHILLING FUND FOR THE PURCHASE OF AMERICAN ART

UPON his death recently, Alexander Shilling, the American painter and etcher, bequeathed his estate to two friends with a request that his funds be used to benefit members of his profession. The legatees have formed a committee headed by Walter Pach and including Edward M. M. Warburg, George Grosz, Talbot Hamlin, John Sloan and Joseph Brummer to administer the Shilling Fund which will be employed to purchase works by living American artists which will be placed in museums throughout the country.

The first Shilling purchases include *Figure*, a moon-faced beauty executed in the broad and subtle manner of the Greek born George Constant. Another acquisition is *My Daughters* by A. S. Baylinson who knows well how to build a pattern from figures and the bright textiles which adorn them. *Forest Interior* by Charles Cagle is the third work selected. This freshly strong canvas was presented to the Virginia Museum of Fine Arts and is on view in the Museum's current biennial exhibition of American painting (see illustration on page 12).

The Richmond Biennial

(Continued from page 12)

has splendid power. J. Pope Jones has a most satisfying picture of a Negro coming from the well with water in three buckets, one on his head and one in each hand. The feeling of a wet, early morning mist weaves throughout. Julian Binford with a Parisian background is organizing his beautiful color to the subject matter of Virginia.

Among the other outstanding young painters in the exhibit, for they definitely "stole the show," are Louis Bouché—it is a pity that the Museum did not buy his *City Limits*—Gladys Rockmore Davis, Don Lutz, Herman Maril, Marcia Silvette and Jerry Farnsworth. There are, on the whole, few "stunt" pictures.

Now for the bad, of which there is really little. A few pictures could have been omitted, of course, and to us the worst one seems to be Paul Clemm's sentimental and indecent *Spring Hat*. We prefer a hearty nude or two to this. But fortunately ninety per cent of the show is alive and the painters seem to be really interested in art as such. There is no social comment, little regionalism, and, on the whole, a pervading spirit of lust for life in art.

When so many of our big exhibitions are closed to all artists excepting those invited to show their work, the Virginia Museum and Thomas C. Colt, Jr., its Director, are to be congratulated upon their policy of making the biennial as relatively open as this one. Another commendable policy is the one of having no "musts" to hang—this has been a prelude to the musty in many cases. The show indicates that the jury was interested in art, and in art which is based upon conviction and sincerity rather than in mere good painting for its own sake. In conclusion, we can say that there is in it an indication that American artists have learned how to paint, and that they now are beginning to use this knowledge creatively.

New Exhibitions of the Week

(Continued from page 15)

pictorial structure, he uses the water of San Francisco Bay, streaky or accented in white caps and wavelets. *Golden Gate* lends itself to one of his best designs; *Alcatraz*, not at all fearsome, fits into a charming pattern.

Figures are not of special interest in most of these works, but in *Diana* and *Studio Interior*, Vedar demonstrates his ability to infuse life into his painting of human beings. *Diana* has a curious Surrealist quality, perhaps because of his handling of a curly tree trunk, which seems to have some latent psychological significance, perhaps because the girl, who stands

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[Written by Helen McKearin]

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poised beside it, is as modern in interpretation as though she were part of a contemporary beach scene.

J. L.

ROUNDOABOUT THE GALLERIES: SIX NEW EXHIBITIONS

THE Newhouse Galleries show an assortment of British paintings of the late eighteenth and early nineteenth century. These pictures attest the iterative voluminosity in British portraiture, most clamant in the cases of Lely's *Nell Gwynne*, with the familiar, gracefully horizontal pointing gesture of one hand and arm, and least obtrusive where that voluminosity has here and there been planed down, as in the two Beechey portraits, *John Trotter* and *Mrs. George Jones*. These full-blown tactile values come to life again in the collaborated portrait by Reinagle and Gilpin, *Colonel Thornton*, who, as he is shooting roebuck in Glenmore Forest is carrying, to quote the caption, "the only twelve-barrelled rifle ever made." Sportsmen, please copy—and ditto for D. Wolstenholme's portrait of *Driver*.

AT THE Delphic Studios there is an exhibition by Apikia, the daughter of the late Christian Djarling, a Persian painter and designer of tapestries. The artist has studied under various Western auspices, so that her paintings are a curious melange of Oriental and other influences.

Among the oils, *Hindoo Pilgrimage* creates a dreamy atmosphere with its far-off towers and reflections of a mosque, while a group of figures is distributed in the foreground with an eye to the basic design of the painting. There are watercolors and pastels, among which *Blue Dawn* is outstanding for its attractive color harmony.

In another room is a group of paintings by Harry Law, an artist enamored of the expanses of California, sometimes filled with flowers, sometimes, as in his study of *Death Valley*, forbidding in an unearthly arid desolation. A group of watercolors uses the same material, but Law's color here is much more sensitive and appealing than in the oils.

ETCHINGS and lithographs, some of them printed in color, are the work of Kathleen Finn at the Argent Galleries. Nearly all of them are of birds, exotic creatures such as peacocks and herons, in which the grace of the silhouettes is emphasized. There are also more sinister ones, like vultures and hornbills, which have a predatory quality of fearful intensity. The prints in black and white are more effective than the group in color, which seems to detract from the strength of the artist's drawing.

Silver, jewelry, ceramics and ceramic sculpture make an attractive exhibition which fills one room and overflows throughout the galleries. The New York Society of Craftsmen is holding its annual show here, and there are examples of weaving, needlework, enamels, and woodcuts. A group in the latter medium is by Mercedes Herold. Morris Levine carries off the first prize with a silver tea service of modern design and there are an attractive rug by Emily Goodwin, and a small humorous figure in terracotta by Elizabeth Flack which also strike the eye favorably.

One cannot but be struck in a large exhibition of crafts, such as this one, at the high quality of taste which governs much of the work. It is true that industrial design is improving, but artists such as those represented here have much to give in this connection.

TWO painters currently hung at the Ferargil—Harry De Maine, a watercolor landscapist, and Laura Coombs Hills, a pastellist in flowers—are in the conservative tradition. One feels that Laura Hills' flowers are almost the last word in accuracy and indeed the crayons are smoothly handled by her in all conscience. But the artistic character of her floral compositions, when one has in mind the elevated standards of Fantin-Latour or La Farge or even much more informal masters, is wanting. Where she comes nearest to achieving the artistic rather than the cluttered is when she deals with a few flowers that simplify her composition—in *Little Pink Rose*, *Pond Lilies*, or *Yellow Pansies*.

Harry De Maine works in the technique so well expounded by Leonard Richmond, in the expedient and workmanlike conservative British tradition which has regard for getting detail into a small paper.

HENRI FOCILLON has recently pinned down for us the conviction that each painter creates his own particular world out of his own particular logic. Artists who record the dance have an especially hard job to amalgamate the nervous intensity of the dance with their own intense artistic vision. Victor De Pauw, who shows at the Kamin Book Shop his watercolors and sketches, devotes himself chiefly to portraying scenes of violent motion. He has set himself a difficult task because he will not always choose the point of rest. His *Gypsies* and his *Gitano Dance* quiver with life. In the former everything seems fluttering with motion. De Pauw takes the view of slowly moving flickers, as Balla did in his *Dog on Leash*, in order to achieve his effects. This style is also good for the excellent portrait of Shan-ka's head.

FRANK EGGINTON, the Irish watercolorist now at the Kleemann Galleries, gives us records of Ireland and Canada. His forte is in the technique of "scraping out," so that his effects of *grisaille*, that at times

characterizes the landscapes of County Mayo and County Kerry and Connemara in *The Road to Carna*, are truthful. A mist-swathed peak in British Columbia or Montana, as in *Two Medicine Lake*, *Glacier National Park*, evokes the same impression of nature in placidity.

J. W. L.

Great Renaissance Portraits

(Continued from page 9)

Cossa, but on the rehabilitation by both Berenson and Longhi of Ercole Roberti in his true stature as a giant of the Ferrarese quattrocento, are now assigned to him as the only master, on the grounds of chronology, who could have painted them. Longhi has ranked the pair with Piero della Francesca's celebrated diptych of Federigo da Montefeltre and his wife, in the Uffizi, as the greatest profile portrait pairs of the Renaissance, and one can but enthusiastically agree. Here the profile receives its ultimate treatment, the incorporation of the realistic portrait within a great decorative scheme: the head and upper torso are richly evoked against the "arranged" curtain, draped to allow a view into the domain of the subject. The absolute personality of the sitter becomes identified with his surroundings; here ends the Classic purity of the Renaissance medal, and here begins the social portrait. These, too, belong to the greatest artistic wealth of America, though it is not without a pang that one sees them leave New York for Washington.

The last of the profiles is the likeness now presumed to be of Father Maestro Mariano da Sannazano on the basis of an inscription just found on the back of the panel which, if authentic, would justify the present attribution to the Neapolitan school of the fifteenth century. Previously this unusual monk's profile, in the collection of Mr. Maitland F. Griggs, had been attributed to both North Italian and Florentine masters, and I once attempted to effect a solution by proposing to give it to Giovanni da Milano. To be sure this bearded ascetic is a handsome man and he makes an intriguing picture, but for the moment the portrait's surface wants cleaning-off of repaint more than all else. Beneath the disfiguring accumulated repair of centuries which seems to have misled connoisseurs, there lies the truth which will tell as much as any inscription. The import of the latter, nevertheless, is not without credibility, though I wonder whether the author who even now betrays North Italian characteristics, might not be associated with that Leonardo da Besozzo who was formed in Lombardy and who went as a young man to Naples, in the twenties of the fifteenth century, to paint there for more than sixty years—among others, the frescoes in San Giovanni di Carbonara which merit comparison with the portrait here. However this may turn out, this profile is an extraordinary example of the trecento spirit of hard profilization given somehow a later aspect, either by an archaizing author or by repaint.

I have dwelled so long on the early marvels of this exhibition that I have left myself but little space for the majestic achievements of the later periods. But these need words less than the others, they make better paeans in themselves. It would be grossly unjust, however, were I not to speak of one earlier work which, although not properly a portrait, is yet so much a personal evocation that it belongs among the *capolavori* here. This is Mr. Kress' Fra Filippo Lippi (illustrated on the cover of this issue) which is correctly called *Head of the Madonna* yet which is, too, so much a vision of the model that it deserves a special attitude from the spectator. Some of the greatest portraits ever painted are those of persons who served as models to another end, and here the idealization of this amazingly human Florentine girl as the Holy Virgin has just that conclusion. The reason for Goethe's dissatisfaction with portraits of persons one knows is only that of likeness, and the artist can escape it alone by idealization. But it took the unique combination of Fra Filippo's basis of Florentine realism in mass and contour with his peculiarly well balanced sentiment to make the complete effect we see here.

One could go on for pages about these pictures. The two dramatic works of the Milanese school immediately before Leonardo's full moment of domination, the Boltraffio and Ambrogio da Predis, tell brilliantly of the Lombard crossing of French Gothic influences with the scientific outlook of Florence. The same powerful North European influence on North Italian painting into the late cinquecento is revealed by the two great Bergamask portraits, by Moretto and Moroni—the latter an almost incredibly precocious symphony in whites that anticipates the style of the following two centuries. The seldom seen but superb early document of Raphael, Mr. Epstein's *Portrait of Emilia da Montefeltro*, is a strong piece of evidence of his Umbrian origins, recalling even Piero himself. But, having to end, one may as well do so on the note of the great Titian lady in green from Mr. Kress' collection, presumed to represent to Giulia di Gonzaga-Colonna, Duchess of Traetto. As if it mattered what her name, or, like Lohengrin, whence she came! This is the summation, the grand finale of Renaissance portraiture. The human figure is approached intimately, personally, to be resolved into an artist's language equally personal, and thus universal. So begins the modern dialect of social portraiture, that strange struggle between subject and artist for domination. If those who knew Giulia—and if it was Giulia—were dissatisfied with her portrait, they could never have been dissatisfied with Titian, whose singing color and delicate impression painted a portrait not of a woman but of *the* woman of the Venetian Renaissance.

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COMING AUCTIONS

Moore, Maxwell et al., Arms and Armor

ARMS and armor, chiefly European sixteenth to eighteenth century specimens, belonging to J. Carson Moore of Garden City, Long Island, George L. Maxwell of New York and other owners, for public sale at the Parke-Bernet Galleries the afternoon of March 21, comprises a Milanese and two German sixteenth century complete suits of armor with helmets, an important steel treasure chest with intricate combination lock controlling seventeen tumblers, flintlock and wheel-lock pistols and rifles, swords and rapiers, morions of the high-comb type and other head armor, a splendid collection of early keys with artistically wrought bows or loops, cannon, halberds and other pole arms, crossbows, powder horns, silver miniature figures of knights in armor, stirrups and spurs, and a small group of seventeenth century tapestries.



GEBELEIN SALE: PARKE-BERNET GALLERIES

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Gebelein et al., Furniture & Silver

ON SATURDAY afternoon, March 23, the Parke-Bernet Galleries will disperse at public sale a collection of English and other furniture, fine Oriental rugs, and a large selection of silver comprising Georgian, early American, Augsburg, and Russian Imperial examples, the latter by the noted court jeweler, Carl Fabergé. A large amount of the silver was formerly in noted private collections and is now sold by order of the present owner, George C. Gebelein of Boston; the other owners consigning property to the sale include J. Carson Moore of Garden City, Long Island. The collection will be on exhibition daily from March 16, Sunday excepted. A fine Kirman hunting carpet from a private collection, considered the outstanding carpet of its class in America, is an important feature of the sale; its design is inspired by Persian miniature art of the sixteenth and seventeenth centuries, and the coloring is soft and harmonious, while the detail of bird and animal figures and hunting scenes is nothing less than astonishing. The furniture is English mahogany of the eighteenth century in the designs of Chippendale, Sheraton, and Heppelwhite. There is also a group of French and Italian furniture.

Record Chinese Ceramic Show

(Continued from page 11)

phoenix and cloud design is arresting, whereas a jar decorated primarily in red—already suggested in Sung times—is outstanding. Here we come to superb examples of better known wares. Two K'ang Hsi black grounds (illustrated in THE ART NEWS of October 28, 1939), a unique copper red of the Hsüan Tê Period (illustrated in the current *Encyclopedia Britannica*), a lovely, delicate, deep yellow bowl of the Chia Ching period, a pair of K'ang Hsi peach-bloom water coupes with green in the glaze, a rare K'ang Hsi rose Du Barry amphora, an extraordinary little *sang-de-boeuf* (Lang yao) bottle, and a pair of Ch'eng Hua turquoise bowls decorated with Ch'i-lins, water, and clouds. There is a lovely K'ang Hsi *clair de lune* amphora with silver top and silver stand (illustrated on the top of page 11, center).

One of the most important pieces is a Fukien *blanc de chine* Madonna and Child, the former with a cross on her chest, the latter holding a rosary, and both looking Occidental and wearing western clothes. The late Dr. Berthold Laufer put it before the Jesuits, and considered it subject to Manichaeism influence.

A unique example is a writer's water coupe and single-flower vase, the latter of which fitted into the former. Both are of the same fine K'ang Hsi white porcelain decorated in *famille verte* enamels, and the drawing and painting of the landscape on the coupe, and of the ducks and reeds on the little vase are of a kind never surpassed on porcelain.

There are still about 315 pieces to be dealt with in this one exhibition. Suffice it to say that modern potters, looking for something new to say, can do no better than to study these tried and true examples of the potter's art.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
ACA, 52 W. 8.	Harry Gottlieb: Paintings, to Mar. 23	
Ackermann, 50 E. 57.	Sporting Paintings, to Apr. 1	
American Decorators, 595 Madison.	Group Show: Paintings, to Mar. 23	
American Fine Arts,		
215 W. 57.	National Academy of Design: Paintings, Sculpture, to Apr. 14	
American Place, 509 Madison.	Georgia O'Keeffe: Paintings, to Mar. 27	
American Salon, 110 E. 59.	Group Show: Paintings, to Mar. 16	
Arden, 460 Park.	Garden Prints; Peep-Shows, to Mar. 30	
Argent, 42 W. 57.	Finn: Etchings; N. Y. Craftsmen: Ceramics, to Mar. 23	
Artists', 33 W. 8.	Hans Boehler: Paintings, to Apr. 1	
Associated American, 711 Fifth.	Jerome Meyers: Paintings, Mar. 20-30	
A.W.A., 353 W. 57.	Pen & Brush Club Artists: Paintings, to Apr. 1	
Babcock, 38 E. 57.	Sol Wilson: Paintings, to Mar. 23	
Bignou, 32 E. 57.	French XIX Century Paintings, to Mar. 29	
Bland, 45 E. 57.	William Aiken Walker: Paintings, to Mar. 23	
Bonestell, 106 E. 57.	Joseph Floch: Paintings, to Mar. 23	
Boyer, 69 E. 57.	J. de Marco: Sculpture; Dirk: Paintings, to Mar. 23	
Brooklyn Museum.	American Indians: Religious Paintings, to Mar. 31	
Buchholz, 32 E. 57.	Picasso: Paintings, Drawings, to Mar. 30	
Butler, 126 E. 57.	Ruth Morterud: Paintings, Mar. 18-23	
Carstairs, 11 E. 57.	Modern French: Paintings, Mar. 18-30	
Contemporary Arts, 38 W. 57.	Karl Bissinger: Paintings, Mar. 18-Apr. 6	
Columbia University, 1145 Amsterdam.	Faculty: Paintings, to Mar. 22	
Delphic, 44 W. 56.	Apikia; Law: Paintings, to Mar. 23	
Downtown, 113 W. 13.	Gallery Group: Paintings, Mar. 18-23	
Durand-Ruel, 12 E. 57.	Monet: Paintings, to Mar. 23	
Durlacher, 11 E. 57.	Poussin: Paintings, to Apr. 6	
Eggleston, 161 W. 57.	Frank Heuston; George Heuston: Paintings, to Mar. 31	
Ferargil, 63 E. 57.	Laura Hills; H. de Maine: Paintings, to Mar. 23	
Fifteen, 37 W. 57.	Beulah Stevenson: Paintings, Mar. 18-30	
460 Park Ave.	Group Show: Portraits, Mar. 19-Apr. 1	
French Art, 51 E. 57.	Max Band: Paintings, to Mar. 23	
Grand Central, 15 Vanderbilt.	S. Chamberlain: Etchings, to Mar. 30	
Grand Central, Hotel Gotham.	Robert Philipp: Paintings, to Mar. 23	
Hammer, 682 Fifth.	Russian Imperial Treasure, to Apr. 1	
Harriman, 63 E. 57.	George Picken: Paintings, to Mar. 31	
Holland House, 10 Rockefeller Plaza.	Halpern: Pottery, to Mar. 31	
International, 15 E. 57.	Byzantine to Baroque Sculpture, Mar. 18-Apr. 30	
Kamin, 15 W. 56.	V. De Pauw: Paintings, to Mar. 23	
Keppel, 71 E. 57.	Kerr Eby: Drawings, to Mar. 23	
Kleemann, 38 E. 57.	Frank Egginton: Paintings, to Mar. 30	
Knoedler, 14 E. 57.	Italian Renaissance Portraits, Mar. 18-Apr. 6	
Kraushaar, 730 Fifth.	Maurice Prendergast: Paintings, Mar. 18-30	
Julien Levy, 15 E. 57.	Milena: Paintings, Mar. 19-Apr. 6	
Lilienfeld, 21 E. 57.	Old and Modern Masters: Paintings, to Mar. 27	
Macbeth, 11 E. 57.	F. Chapin; Edna Reindel: Paintings, to Mar. 30	
Matisse, 51 E. 57.	Jean Miro: Paintings, to Mar. 30	
Mayer, 51 E. 57.	Contemporary Theater Art, Mar. 18-Apr. 13	
Metropolitan Museum.	Silhouettes & Profile Portraits, to Apr. 28	
Midtown, 605 Madison.	B. Custer: Paintings, Mar. 19-Apr. 6	
Milch, 108 W. 57.	Daniel Serra: Paintings, to Mar. 30	
Montross, 785 Fifth.	Paul Gattuso: Paintings, Mar. 18-30	
Morgan, 37 W. 57.	Robert Jackson: Paintings, Mar. 18-30	
Morgan Library, 29 E. 36.	The Fifteenth Century Book, to Apr. 30	
Morton, 130 W. 57.	Group Show: Paintings, to Mar. 25	
Museum of Costume Art, 630 Fifth.	Cotton in Costume, to June 15	
Museum of Modern Art, 11 W. 53.	Italian Masters, to Apr. 7	
Museum of N. Y. C., Fifth at E. 103.	New York Gothic, to Sept. 12	
National Arts, 15 Gramercy.	Fontainebleau Paintings, Mar. 19-29	
Neumann-Willard, 543 Madison.	Lasar Segall: Paintings, to Mar. 23	
Newhouse, 15 E. 57.	English Landscape Paintings, to Mar. 30	
New School, 66 W. 12.	Kurt Seligmann: Paintings, Mar. 19-31	
Nierendorf, 18 E. 57.	Maximilian Mopp: Paintings, to Mar. 31	
N. Y. Historical Society.	The Press in America: Prints, to Aug. 31	
N. Y. Public Library, Fifth at W. 42.	Edy Legrand: Prints, to Apr. 28	
Non-Objective Art, 12 E. 54.	Group Show: Paintings, to Apr. 1	
Orrefors, 5 E. 57.	Swedish Glass, Sculpture, Jewelry, to Apr. 1	
O'Toole, 33 E. 51.	van Leyden: Paintings; M. Abbott: Sculpture, to Mar. 30	
Passedoit, 121 E. 57.	William L'Engle: Paintings, to Mar. 23	
Pedac, 630 Fifth.	Helen Treadwell: Murals, to Mar. 31	
Pen & Brush, 16 E. 10.	A. W. A. Artists: Paintings, to Apr. 1	
Perls, 32 E. 58.	Vlaminck; Utrillo: Paintings, to Apr. 5	
Rehn, 683 Fifth.	Reginald Marsh: Paintings, to Mar. 30	
Reinhardt, 730 Fifth.	Henrique Medina: Paintings, to Mar. 31	
Riverside Museum, 310 Riverside.	Western Artists: Paintings, to Apr. 28	
Robinson, 126 E. 57.	Warren Wheelock: Sculpture, Mar. 18-30	
St. Etienne, 46 W. 57.	French Masters: Paintings, to Mar. 23	
Schneider-Gabriel, 71 E. 57.	Cañedo: Paintings, to Mar. 30	
Schoenemann, 605 Madison.	Hon Chew Hee: Paintings, to Mar. 23	
Stern, 9 E. 57.	De Forest: Paintings, to Mar. 30	
Studio Guild, 730 Fifth.	Group Show: Paintings; Sculpture, Mar. 18-31	
Uptown, 249 West End.	Art Teachers Ass'n: Paintings, to Apr. 4	
Valentine, 16 E. 57.	Tamayo: Paintings, to Mar. 23	
Vendome, 59 W. 56.	Gallery Group: Paintings, Mar. 18-30	
Wakefield, 64 E. 55.	Frede Vidar: Paintings, to Mar. 27	
Hudson D. Walker, 38 E. 57.	Marsden Hartley: Paintings, to Mar. 30	
Walker, 108 E. 57.	Boardman Robinson: Paintings, to Mar. 23	
Westermann, 20 W. 48.	Martin Kainz: Paintings, to Mar. 30	
Weyhe, 794 Lexington.	Group Show: Prints, Mar. 18-31	
Wildenstein, 19 E. 64.	Vlaminck: Paintings, to Apr. 1	

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